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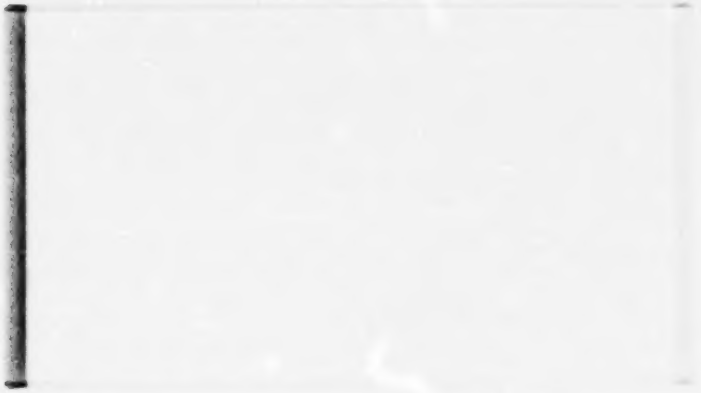

CANADIAN-HUNGARIAN LITERATURE

A PRELIMINARY SURVEY

BY

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CONTENTS

Introduction 3

1. Stages of Canadian-Hungarian Literature 7

2. The Canadian-Hungarian Writer Today: His Conditions and Views 20

3. Conclusions and Recommendations 27

Appendices: 33

1. Questionnaire
2. List of authors interviewed
3. Bio-bibliographical List of Canadian-Hungarian Authors
4. List of Works and Periodicals Cited

FOREWORD

The reports in this series, commissioned by the Multicultural Sector of the Department of the Secretary of State, were completed between 1979 and 1986. The content may therefore not always reflect entirely accurately the current situation, but, as pointed out in one of the reports, the situation of the ethnic writer per se has not changed appreciably in the last few years. Only the volume of publication has increased.

My task as editor was not to "normalize" the style of the individual contributors, but to ensure first of all a reasonable degree of conformity in the kind of material provided and in the layout of this material. Beyond this, and more importantly, I was concerned with the bibliographical information, which was intended to be as full and accurate as possible. It is in this area that the greatest difficulties lie in the field of ethnic literature.

A considerable proportion of the literature published by Canadian ethnic writers appears in journals with a very limited circulation or with a very short lifespan. Such periodicals may disappear even before they have been considered for acquisition by libraries, or they may go through a series of sea-changes re-appearing here or there under a different editor and a different name. Monographic works, on the other hand, are frequently published by small presses that apparently either do not know or ignore the requirement that they deposit copies of every publication with the National Library.

Most of the works listed in these reports are therefore not to be found in the National Library, no matter whether they have appeared in Canada or, as in so many cases, abroad. And since it is by no means easy to track down the works of any given individual, unless he or she is published by a mainstream publishing house or manages somehow to rank as an established figure - if only bibliographically - much of the bibliographical information is based on secondhand sources and is at times incomplete.

The problems are compounded by the difficulties in transliterating foreign symbols and by the less rigid conventions that apply in other cultures. While there are accepted systems of transliteration in the library world, the authors of these reports have not used them, and I have not felt it essential to apply them. By the same token, many of the writers cited, particularly those from the Indian sub-continent use more then one name, depending on circumstances and personal preference. Again, no attempt has been made to produce name forms that might find official acceptance in library circles.

Given the almost total absence of bibliographical, biographical, and critical sources in this field, these reports can only be viewed as first attempts at surveying the field. The same may be said of the bibliographical information, except that in most cases more writers and works are listed than are discussed in the text and an attempt has been made to incorporate bibliographical information through 1986. I sincerely hope that these reports will encourage readers and researchers in an area of Canadian literature which is full of vitality and promise.

Michael S. Batts

INTRODUCTION

At the present time there are more than 116,000 Canadians of Hungarian descent living in this country. Well over fifty of them have now published poems, short stories, or novels written in their native tongue, either in periodicals, collective volumes, or in book form. Five of Canada's Hungarian-born poets are known and regularly read by that segment of the fifteen million Hungarian-speaking people around the world which has an interest in literature. Works of at least one Canadian-Hungarian writer and poet of excellence are available for English readers in adequate translations.

These figures may appear modest to some, exalted to others. One may nevertheless argue that Hungarian literature written in this country is no insignificant contribution to Canada's multiculture. One can state with much more certitude that the values and dimensions of this literature are virtually unknown to scholars, teachers, and officials dealing with Canadian culture. They may be familiar with a number of writers of Hungarian background who turned to English (such as Jonas, Marlyn, Payerle, Porkolab, Vizinczey, Zend), but attempts to read those writers who express themselves in Hungarian would encounter the formidable obstacle of an unusual language.

The present project was undertaken with the intention of reviewing the background and current state of Canadian-Hungarian literature written originally not in either of the two official languages. It was completed in 1979. Although some minor corrections to data have been made, no attempt has been made to update the present material, since the historical development and to a large extent the present situation have not altered. A more comprehensive and critical analysis is being undertaken and should be available shortly. The project also had certain sociological goals. An inquiry based on a questionnaire was conducted in order to find out how Hungarian-born writers define their place in Canadian society and how they cope with the relative isolation of their language. In short, of the three links of literary communication - author, work, and public - it was only the last named which received comparatively minor attention.

A second purpose of the investigation was to assess the resources for

further research. Library collections were inspected, completed and current research was evaluated, and a combined biographical and bibliographical index compiled. As it turned out, further major efforts to compile a genuinely comprehensive bibliography and to collect various literary texts (especially from before World War II) would have duplicated existing materials. Two particular bibliographies have been compiled which are directly relevant to Hungarian studies. One is John Miska's bibliography of Canadian ethnic literature (see appendix 4), which contains 2200 entries, of which almost 300 are related to Canadian-Hungarian literature. Included are textbooks, bibliographies, research papers; also poetry, prose, plays, and reviews of these. A further bibliography should be available shortly. Another bibliography was completed by Ivan Halász de Béky of the Robarts Library, University of Toronto. This bibliography of Canadiana Hungarica, which remains unpublished, has some 2000 entries; listed are all books and other publications written by Canadian Hungarians, that is, scientific works as well as literature; but no reviews or literary criticism. Finally, as will be mentioned later, Martin L. Kovacs (University of Regina) and Carmela Patrias (University of Toronto) have in their possession a large number of poems published in Canadian-Hungarian immigrant papers in the prairie provinces and in Ontario. A list of these papers with their dates and contents would make an interesting additional bibliography.

As mentioned above, the bibliographical research that could have been completed during the time allowed for this project would have duplicated existing compilations without, probably, adding much to them. Neither of the cited bibliographies was formally evaluated; however, the lack of up-to-date, comprehensive ethnic Hungarian bibliographies is a major obstacle to research, and it is to be hoped that means will be found to support the publication of such source material in the future.

The evaluation of library collections was even more frustrating than attempting to judge the merits of bibliographies, for no criteria, quantitative or qualitative, exist. Without undue effort a list of 70 volumes of Canadian-Hungarian literature was compiled for the period since 1945. Should all these be checked in the card catalogues of major university and/or public libraries across Canada? How would one compare large holdings of second-rate

authors with a small but careful selection of leading writers? In the end only the five outstanding Canadian-Hungarian poets - Faludy, Fáy, Kemenes Géfin, Tüz, and Vitéz - were checked out in the catalogues of certain university libraries. The holdings were found to be very uneven.

In the west, the University of Alberta library was found to have some random volumes of Tüz only. In the Robarts Library at the University of Toronto, volumes by Kemenes Géfin and Vitéz, who do not live in Toronto, were not available. Aside from this, the Robarts Library collection was not bad, and it is neatly complemented by the Hungarian holdings of the Metropolitan Toronto library. At McGill there was one volume by Faludy, and that was it. Worst of all, the National Library in Ottawa does not seem to receive the mandatory copies of the works of most Canadian-Hungarian authors - perhaps because, unfortunately, so many of these volumes are printed privately or abroad. In short, there does not seem to be any single library in Canada which could serve as a research centre for Canadian-Hungarian literature. On the other hand it must also be said that the University of Toronto has begun to make a systematic effort to collect relevant volumes.

There are no first-rate literary journals in Hungarian on the North American continent. The best Canadian-Hungarian writers publish for the most part in European periodicals, but, joined by less well recognised fellow authors, they also publish in the three Toronto weeklies Kanadai Magyarság (Canadian Hungarians), Magyar Élet (Hungarian Life), and Menora Egyenlőség; and in the monthlies Krónika (Chronicle) and Tanú (Witness). Since 1969 the Canadian-Hungarian Authors' Association has been publishing anthologies approximately bi-annually, but in recent years one had to be a member of the Association in order to be published; also the quality of the publications is uneven and has generally tended to be rather on the low side. Almost all book-size publications have been financed by the authors. Most publishers' names are fictitious, including "Amerikai Magyar Irók" (American Hungarian Writers) and "Kanadai Magyar Irók Köre" (Canadian Hungarian Writers' Circle) - the latter probably a pseudonym of the present Authors' Association.

Undiscovered, unaware of its own dimensions and values, but also of its occasionally formidable shortcomings, Canadian-Hungarian literature has nevertheless been a cultural reality for a number of decades. The first chapter

will approach the question of whether this literature can be discussed historically, as an evolutionary process.

CHAPTER ONE

Stages of Canadian-Hungarian Literature

Although an Hungarian literature has been in existence in Canada for sixty or more years, the history of Canadian-Hungarian literature is a new phenomenon. History is a complex process: it presupposes at least some degree of economic security and surplus in certain groups, also continuity and interacting parties. Such conditions for creating a literary history of ethnic Hungarians did not exist in Canada before the Hungarian uprising of 1956. In 1956 and 1957 33,000, and since then additional thousands of Hungarian immigrants increased the numbers of this ethnic group here. Among the fifteen writers interviewed, none was born here - in fact I know of no Canadian writer of the Hungarian language born in Canada - and there is only one poet of any reputation (Ferenc Fáy) who came to this country before 1956. An almost identical conclusion can be drawn from the recently published anthology of the Canadian-Hungarian Authors' Association: among its seventeen authors who are currently Canadian residents only one arrived before 1956. It is not the aim of this study to inquire into the social composition of the waves of Hungarian immigrants; it seems, however, that a great number of immigrants following 1956 were people of high education or skills. Some of them have been writing essays, poems, or prose fiction, as have also some immigrants from the 1970s. Of the fifteen interviewed, four arrived in Canada during the past decade, three of them directly from Hungary. But other promising young poets who could not be reached for an interview (like Csaba Dósa and Tamás Hajós) also came in recent years. These proportions may have some significant implications for Canadian cultural policy.

For a periodisation of Canadian-Hungarian fiction and poetry, 1956 is the crucial year. Works written prior to that year may be studied like any other "pre-historic" form of writing, that is, synchronically, as types, modes, or models of verbal creation. Although the names of the authors are known to us, their biographies do not have any relevance to a literary history, and the

works themselves are hardly of aesthetic merit. A sociological analysis of their content or a comparison of these writings with certain types of Hungarian poetry or folklore may yield interesting conclusions but would not contribute substantially to a future history of ethnic Canadian literature. Beginning in 1956, we can apply historical categories to the periodisation of Canadian-Hungarian literature, although this period, too, has an earlier and a later phase. It took about a decade for the immigrant refugees to settle down and to cope with their immediate social necessities. After 1966 an ever increasing, multi-facetted Canadian-Hungarian literature has developed and has already gone through some recognisable phases.

1. Prehistory

There were three important social factors influencing Canadian-Hungarian poetry in its early stage. One was the establishment of several, virtually purely Hungarian prairie communities, notable among which are Esterhazy and Békevár. The popular pioneer minister of this latter place, the Reverend Kálmán Kováchy, was himself a poet who made the diversion of writing a virtue in the eyes of the settlers. The tradition of narrating local events as well as of expressing religious feeling and a general outlook on life in rhymes survived among Hungarian settlers in the Békevár-Kipling area until at least the past decade.

A second circumstance actually took place in the Old Country but had a great impact on the immigrant consciousness. It was the detachment of two--thirds of the territory of historical Hungary to states newly formed by the peace treaty of Trianon (Versailles). Many Hungarians fled from the detached territories to post-war Hungary where they encountered other difficulties. No wonder: they came to a country which had lost World War I and was struggling with formidable economic and political problems. A huge wave of immigration to the New World began which, surely enough, included also many poor people from diminished Hungary. According to the census of 1911, there were 11,640 ethnic Hungarians in Canada at that time; by 1931 the number had grown to 54,598. This wave imported many of the so-called "irredenta" sentiments, that is, the demand for a revision of the peace treaty. The homesickness of many immigrants

was specific: they expected to return to their old homeland in the event of any border revision.

A third factor was the fact that, while homeless Hungarians sought the means to survive and at least a temporary home overseas, the two North American countries revised their immigration laws and made them discriminatory against Hungarian (and several other kinds of) immigrants. The main reason in the case of Hungary was that it was a defeated country with an unpopular, undemocratic post-war regime. At least in the USA this circumstance was seconded by clearly racist attitudes towards different East-Central European ethnic groups. But there is enough evidence to prove that also in Canada Hungarians had to feel they were second-class, if not undesired, citizens.

All these factors influenced the kind of literature which was written in Canada in the Hungarian language between the two world wars. None of the mostly poetic writings which I have examined from this period has any aesthetic value. The whole production should be considered exclusively for its socio-historical content, in the same way that anthropologists treat primitive literature or the folklorists deal with folk literature.

The categories that anthropologists and folklorists use tend to be non-historical and mostly typological, at least in comparison with those of literary history. Models or types of one kind or another of verbal or written production can be established on the basis of the genesis of a work or of textual criticism. Generally speaking, the whole tradition of Canadian-Hungarian literature is saturated with irredentist sentiments, religiosity, and homesickness; it relies heavily on verbal clichés and stereotyped rhymes borrowed from the Hungarian cabaret and gypsy songs.

An identifiable form of this poetry was written by members of the Békevár community. Some poems from Békevár were reproduced in Jenő Ruzsa's <u>A kanadai magyarság története</u> (A history of Hungarians in Canada), published in Toronto in 1940. In a brief survey of Martin Kovacs' collection of more recent poetry from the area, I was astonished by the volume of this material, which is surely of considerable value for folklore-oriented immigrant studies, especially with respect to the life-style and culture of Hungarian prairie settlers. For a man of letters, however, the verbal banality and the redundance of the material are equally stunning. As for the type of

writing, one can find in Kovacs' collection a 140-page epic poem by János Szatmári, three "brideman" books (a kind of memo-book for masters of ceremonies), and several additional volumes full of the handwritten poems and rhyming diaries of various residents of this area. Another notable collection of poems in the Békevár tradition is the result of the work of Carmela Patrias, who studied at the University of Toronto. About eighty poems, an immigrant diary, and other miscellaneous materials reflect the ethnic consciousness of older generation Hungarians, particularly from the province of Ontario but also from the prairies. In spite of all the artistic flaws, the two collections are certainly of considerable value to historians, folklorists, and scholars in immigrant studies. One can but wish that they could be made available to the academic world and other interested readers. Partial English translations or bilingual versions, and interpretive summaries are two options worth considering.

The quality and themes of Hungarian literature written in Canada did not change radically after World War II. Many "displaced persons" did not arrive in this country until the early 1950s, and the economic worries of settling down to a new existence lasted for years. Irredentism, now joined by a more clearly spelled-out anti-communism and by anti-Russian feelings, still dominated Hungarian immigrant writings. The ominous titles of volumes of prose published during this period say just about everything about the content and tendency of these works, for example: Dripping Blood by Béla Irsa, The Years of Horror by Margit Rába, Tales from the Briansk Forest by László Szilvássy.

Even so, volumes of prose and poetry in Hungarian began to appear after the war. Previously it had been exclusively newspapers and periodicals which published such writings. Gyula Izsák's collection of poems, Mezei virágok (Prairie flowers, 1919), is a solitary exception. Among the tens of thousands of new immigrants there were many members of the former Hungarian middle and upper classes. Although they had a uniformly conservative taste, they later became modest consumers of literature, including Canadian-Hungarian ethnic literature. Instead of the ethnic papers, which had become defunct during the war, new ones were started, which occasionally also published, discussed, and advertised literature.

2. History

The beginning of an Hungarian literary presence which has quality, history, institutions, and different forms of interaction, coincides with the arrival of tens of thousands of political refugees in Canada after the Hungarian uprising of 1956. Many of these immigrants were so young that even now they are only in their forties. Moreover, many of them were people who held one or more diplomas from higher educational institutions, or intended to study in their new homeland. The number of immigrants, their age, and the high degree of cultural interest among them, not only marked the beginning of Canadian--Hungarian ethnic literature, but also opened a new chapter in the social history of the group. Although Canadian-Hungarian writers and poets continually complain about the indifference of their fellow immigrants to their publications, the present Hungarian ethnic group is a significant "consumer" of culture.

What characterises this period is the diversification of themes, styles, aspirations, and the greater range of quality. The entertainment aspect and function survive, but the quality is no longer predictably inferior, as it was in earlier immigrant writing. And what is more important: parallel with entertainment-oriented and/or low quality writing, a first-rate literature in the Hungarian language has been developing during the past few decades. Canadian publishing statistics and bibliographies may not even include precisely the most valuable works of Canadian-Hungarian literature, as several volumes (for instance, two by Kemenes Géfin and three by Tüz) were published abroad - a fact which is perhaps worth pondering.

Thematically, childhood experiences, the traumatic events of the war and the revolution, post-war political terror in Hungary, and the cultural conflicts and adjustment problems of the immigrants dominate most writings. Again, however, in the creative process these themes sometimes undergo a radical transformation and appear in truly universal images, especially in the poetic writings of excellence.

The decade from 1956 to 1966 was a period of maturing, in which only Fáy's and Tüz's volumes were a major literary event. Most new immigrants

were still struggling for their existence. In 1956, **Ferenc Fáy** made his name well known with a long poetic reflection on the crushing of the Hungarian uprising, published under the title Jeremiás siralmai (The lamentations of Jeremiah). There is much religious fatalism and some ethnic self-pity in his poem, but already in this work Fáy clearly demonstrates a superb sense of form. His second volume, a collection of poems entitled Az irást egyszer megtalálják (One day the script will be found, 1959), may be read as a work which conceptualises the individual code of many post-war Hungarian immigrants: waiting and hoping for a return to Hungary as well as for a reconciliation with God; and, if one is a poet, writing and hoping that the message in the bottle will finally be found and salvation soon be on the way.

Fáy waited for fifteen years, brought up five children with manual work, and published three volumes of poetry, keeping the hope and the appreciation of the literary language alive in his fellow immigrants, while he himself was losing his foothold. In his recent collections it is only an exceptional richness of poetic perception which saves him from repetitiveness and from the loss of universally valid themes in his partly self-imposed, partly financially conditioned isolation. His last volume, Kövület (Fossil, 1977), is a manifestation of a chronic crisis. At last, the poet realises that his isolation is final and that verbal communication between him and the generation of the present and the future is as impossible as between a fossil and the organic, living world. The writing may be found, but it will no longer make sense. (His death in 1981 prevented Fáy from starting a new chapter in his oeuvre.)

The example of **Tamás Tüz** (pseudonym of Lajos Makkó) shows a different development and is pregnant with constant promise. Tüz never cut himself off from new inspirations, human as well as cultural. He had already published two volumes before World War II. After 1956 he spent seven years in Canada, eight in the USA and in Italy, and then settled in Toronto in 1971. Author of some 16 volumes since 1956, Tüz has tried his skill in poetry, the short story, the novel, and the essay; and he has written a brief autobiography of his youth. He excells as a poet and is generally mediocre as a writer of fiction; his poetic scope is too large to be measured by descriptive labels. Although Tüz finances each new volume from the sales of volumes

already published and claims, not without a trace of self-irony, that his stylistic-thematic variations are simply the result of the differences of taste among Canadian-Hungarians, this unusually artistic "motivation" should receive little credit. For it is only a very talented poet indeed, who can bridge the gap between forms of Italian renaissance poetry and perfectly beatnik-styled, ironic reflections on our mechanised civilisation. There is very little indication in Tüz's poetry of any permanent imprint left by Canada, but indirectly he says much about a civilisation which can be identified also as Canadian. Tüz published some of his poems in English translation as well, and, although in his sixties, is trying to overcome the cultural barrier of his native tongue in order to make his poetry available to English-speaking Canadians.

It was about ten years after the October uprising when **László Kemenes Géfin**'s first volume went to press. By his own account, it was poetry which saved him from mental breakdown, alienation from his own work, and isolation from his Hungarian heritage. Kemenes Géfin is the most programmatically avant-garde and experimental among Canadian-Hungarian poets. He shows no little intolerance towards classical Hungarian literature and is indifferent to Canadian literature; rather, he follows in the footsteps of Ezra Pound and the French surrealists, adding an occasional touch of Tibetan mysticism. His first collection, Jégvirág (Frost-works, 1967), demonstrates the overcoming of paranoia, and the second, Zenit (1969), manifests in a variety of subtly bound forms a universal humanism. His two latest volumes, Pogány diaszpóra (Pagan diaspora, 1974) and Fehérlófia (Son of the white mare, 1979), delve into the "Hungarian psyche." A liberal sense of irony characterises this new trend in Kemenes Géfin's poetry, but the cultural references which convey this irony are often evident only to educated Hungarians. Indecision, defensiveness, quixotism, rather than a lack of political freedom or the curse of some mystical historical "fate" are, in the poet's opinion, the great blocks in the Hungarian mind. Since his enquiry is as valid for Hungarians abroad as for the almost eleven million in the Old Country, there is practically no specifically Canadian experience in Kemenes Géfin's poetry; yet the existential condition of being an artist of a certain language outside the cultural sphere of this language is a major dilemma for him, and he surely shares this awareness with

other "ethnic" Canadian writers. Kemenes Géfin is also an aspiring critic and a good translator: he has written a monograph on Tamás Tüz and translated Ezra Pound's Cantos into Hungarian.

Between 1956 and 1966 only Fáy and Tüz published anything of note. By 1966 the immigrant generation of the revolution had attained some material security and, as often happens, psychological adjustment and revision of values became the issues. The tenth anniversary and the haunting memory of the revolution triggered some atrocious works, but resulted also in a number of formally good, occasionally even excellent, yet otherwise mostly nostalgic and pathetic collections, for example: **Ödön Kiss** (under the pseudonym Aladár Visegrádi), Emlékezzetek Magyarországra! (Remember Hungary, 1966) and **Ernö Németh**, Októberi árnyak (October shadows, 1966). However, the real significance of the anniversary was rather the raising of the awareness among Canadian-Hungarians that there was no way back to the Old Country, and that their changed state of existence was to be permanent.

If, as Freud believed, poetry is an outlet for neurosis, then we can find enough evidence in Canadian-Hungarian poetry of how human attitudes changed as residence in Canada became a permanent reality. There are poets who have been unable to adjust themselves to their recognition. Ernö Németh's newer poems, recently published in Krónika (Chronicle), are written in a loose form which is surprisingly atypical of this poet, yet this too is but an expression of the despair conveyed by the poems. Ödön Kiss, as one of his poems describes it, looked at Canada in the same way that an impassionate bus passenger looks at life outside the window. Several Canadian-Hungarian poets of the past decade have, to varying degrees, a sense of traditional poetic forms, yet their self-imposed isolation from the dynamic realities of both their new and their old country make their poems routine, uninspired, repetitive. They write platitudes in a pleasant form.

In 1968 a poet and writer of sizeable oeuvre and considerable international repute, **György Faludy**, became an immigrant in this country and joined the ranks of Canadian-Hungarian poets. Faludy is the most intellectual and rationalistic among these poets. On the one hand he lives and writes as a Renaissance man who is united with nature and the universe in a pantheistic love. On the other hand, because of his awareness of the finitude of individual and

social existence, Faludy has a touch of a Baroque person as well. He shares the cultural pessimism of Benda, Eliot, Huxley, Ortega, and other European thinkers of the inter-war period. The world is bound to perish, he believes, but Canada has a slight chance of perishing later than most countries ("To the Mayor of Philadelphia"). With his daring metaphors and sensual rationalism, Faludy reminds one of the British Baroque poet John Donne and his generation, whom T. S. Eliot called the "Metaphysical poets."

In the 1970s **György Vitéz** (pseudonym of Németh), a close friend of Kemenes Géfin and, like him, a member of the avantgarde Parisian "Magyar Műhely" (Hungarian workshop) also made an excellent name for himself with a volume of poems entitled Amerikai történet (American story, 1975). In at least two respects Vitéz is different from Kemenes Géfin. First, his poems are permeated with a naive and popular pantheism; there is no distance between man and nature. Secondly, Vitéz's perception of anthropomorphic existence contains much more Canadian reference than can be found in Kemenes Géfin. The significance of Spring and Fall, the short but exuberant months of summer existence, and Canadian landscapes appear in well integrated, uniquely poetic images in Vitéz's poems.

The importance of flexibility, of a constant feedback relation to oneself and to the world, can be demonstrated in all those poets who gained a reputation in Canadian-Hungarian literary life. It is perhaps only Fáy who could avoid the traps of stagnation with his formal virtuosity. The development of an originally not exactly remarkable poet, **Ivan Halász de Bky** (Béky Halász), may serve as another example of the necessity of constant questioning and dynamism. His collection of poems, Rab és börtönőr (Prisoner and guard, 1972), contained few pieces written in Canada. When turning sixty, however, Halász de Béky published collections of poems in English (20 Poems, 1978) and Hungarian (Tomiban már virágoznak a fák [The trees in Tomi are blooming already], 1979), and especially in the latter volume there are some quite successful pieces. The poet's awareness of alienation, of the delusions of identity, and his renewed search for new values may indicate that Halász de Béky - and other expansive Canadian-Hungarian poets of the 1970s - have found new currents and contacts whose future impact is still difficult to measure.

During the past decade, Canadian-Hungarian literature received fresh blood also from outside. Some of the new immigrants are talented young poets. Only one, **József Seres**, has so far (by 1979) published a first volume, Évszakok nélkül (Without seasons, 1978). The ninety untitled, numbered poems of the collection are illustrated with photos of sculptures by the author who was a student at the Ontario Institute of Art. Existentialist themes, a surrealistic perception that reminds ones of Chagall's compositions, and a sense of irony, as well as of sophisticated bound verse forms, characterise Seres's poetry.

A number of other promising young poets have already introduced themselves in one periodical or another. János Bebök, an engineer, and Csaba Dósa (often spelled as Dózsa), a Transylvanian immigrant, are especially worth noting. Himself a producer of machine civilisation, Bebök (whose first volume appeared in 1980) is concerned about the destruction of nature and the severing of ties between man, his fellow men, and nature. Puns, formal experiments, and a fresh, childish-natural naiveté characterise his poems. To Dósa, the possibility of a union between man and his world in a harmony created by poetry seems less achievable. His poetry is more tortured, logically less disciplined than Bebök's. Dósa also writes interesting short prose.

More uneven and unfinished is the poetry of Anna Baráth and Zsuzsa Gurdonyi, yet they too have manifested acute poetic perception and formal talent. Time, encouragement,and fair criticism granted, they might develop in a positive direction.

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In prose, Canadian-Hungarian literature is worse off than in poetry, and in the drama we can speak in effect of only one significant playwright who has, ironically, not yet managed to have any of his plays published or performed.

Several novels written by Canadian Hungarians are of that old-fashioned reminiscent type which never interested many people except the writer. Undoubtedly the most successful novelist is **Éva Sárvári**, who also writes short stories. Her novel Messze Délen (Far down south, 1976) is the story of how a handful of young Hungarian refugees of 1956 settle down in Melbourne and

find a new meaning in life and human connections among themselves. Although the narrative structure is traditional and the book is a stereotype novel of development and discovery, there are some interesting structural and linguistic elements in it. All things considered, this is an entertaining, well written novel about one kind of "ethnic experience" - one could wish that Eva Sárvári will attempt to repeat this achievement in a Canadian context.

A novel Sárvári published four years before Messze Délen is Kigyúlt a fény (The light went on, 1972). During an historical blackout in Toronto, an exasperated Canadian-Hungarian couple is waiting in a subway car. When they got in, they were contemplating divorce. In the enforced proximity of the situation, in the insecurity of darkness, seemingly far removed from their protective society, the couple remembers the hard years spent together. When the lights go on again, they decide that they will try to find the way back to each other. In this novel there is an existentialist undercurrent, but there are also elements of the modern novel.

The short story is the most entertainment-oriented of modern prose genres. What we find in Canadian-Hungarian literature is that while quantitatively the production surpasses that in all other forms of writing, the quality of short prose fiction is lowest. A short story writer and a perceptive author in the ironic vein, is **János Miska**, an officer in the Department of Agriculture in Ottawa. Miska's short stories appeared in one collection entitled Egy bögre tej (A mug of milk, 1969). The author is especially sensitive to the problems of Canadian Hungarians - some stories about the cultural conflicts experienced in this group are very good. Some of the pieces from his 1969 collection would be well worth translating.

The situation with the drama is such that, when asked about this genre, some writers asked back: "Is there any at all?" For any practical purpose there is none, unless one takes some excellent plays into consideration which have been lying for years in the desk-drawer of **János Szanyi** in Montreal. He has written at least four full-length dramas which I had the opportunity to read: Oedipus a Szfinx elött (Oedipus before the sphinx), Vörös barlang (Red cave), Szinjáték (Spectacle), and Balassi concerto [Balassi is a name]. They are extremely original and well composed - any country should be proud to have

a playwright like Szanyi. There is a formidable problem, however, for the plays are thoroughly Hungarian, full of sophisticated puns and obscure cultural allusions which may not be evident even to Hungarians of average education. Szanyi has belonged to a tiny group of Montreal modernists associated with Kemenes Géfin and Vitéz - however, iconoclasm is easier to achieve in poetry than in the drama. In addition, Szanyi's plays have many elements of ritual, expressed in mime, dance, and songs, which means that they could not be performed in some modest little theatre but would require a first-rate cast and a large stage. For the same reason the plays are not easy to read, even for those who are accustomed to reading plays. On account of their political and philosophical references, Szanyi's dramas could not be performed in Hungary, and, unfortunately, they have even less chance in Canada, although for different reasons. Szanyi is the archetype of the first-rate writer condemned to permanent exclusion from communication in our world. One wishes that his plays could have been made accessible in translation and/or performance, even if the more difficult cultural references had to be omitted.

The essay, be it literary or journalistic, is an under-cultivated field of Canadian-Hungarian literature. Tamás Tüz has published several essays in Hungarian and emigrant periodicals. Of these, he collected a handful in his volume Angyal mondd ki csak félig (Angel, say it in half, 1974). As in his prose fiction, Tüz has a pleasant, easy-to-read, and polished style also in his essays. The variety of topics is large; there are essays on internationally celebrated figures (Michelangelo, Dylan Thomas), on art, on the media, on great modern Hungarian writers and poets, and on fellow emigrant artists. Another volume of essays, by János Miska, A magunk portáján (In our household, 1974), is more outdated. Although Miska deals more with Canadian conditions than does Tüz, he also has a narrower frame of cultural reference and becomes involved in petty polemics, making judgments which have little validity already a few years later.

A unique blend of the essay, journalism, and memoir can be found in the prose of **Magda Zalán**. She is a relatively new immigrant to Canada, and very few of her essays express Canadian experiences. Mostly she writes about her acquaintances and experiences back in Europe, that is, in Hungary and in Italy, where she spent ten years. Her style is straightforward, with a good

degree of irony, also self-irony. Although the manner in which she writes, as well as her topics, may never please a considerable segment even of those immigrants who read at all, her endeavours are interesting and without parallel in the ethnic Hungarian literature of this country.

There is little else left. Genres represented by the media (filmscript, TV or radio plays) are usually not regarded in Canada as forms of literature, and, even if someone dabbles in such modes of expression (as did Kemenes Géfin), he or she does so in English.

CHAPTER TWO

The Canadian-Hungarian Writer Today: His Situation and Prospects

In addition to analysing the development of Hungarian-Canadian literature in the past and forming my own opinion about the quality of this literature both in the past and at present, it seemed essential to undertake some assessment of the current situation in which Hungarian-Canadian writers find themselves, in particular to discover how they see the situation themselves. For this purpose a number of writers (their names are given in the appendix) were asked to respond to a questionnaire and also to agree to an interview. These interviews contributed greatly to the formation of my judgments and to the suggestions which are made at the end of this chapter. On the whole, the writers welcomed the opportunity to write and speak about their work. As one poet remarked: "Nobody has ever asked such questions of us." In only one case did I meet with mistrust of my questions and of my project as a whole.

All of the questions on the questionnaire referred to the state of being a citizen and a writer in a country which, for all its multicultural efforts, still has a predominantly bilingual market and media. Dual loyalty - to the new country as citizen and to the old country by virtue of language and culture - was the main focus of the questions. The 36 questions were divided into five groups, covering first the writer's professional situation, family, and contacts with Hungary, secondly language maintenance and opinions about contemporary Canadian-Hungarian writing, thirdly immigrant themes and the degree of loyalty to the native culture beyond language. The fourth and fifth groups of questions concerned publishing conditions and the reception and social status of Canadian-Hungarian writers generally.

Of the fifteen writers interviewed, nine were from Toronto, three from Montreal, and three from Ottawa (one of whom was employed in the West at the time of the interview). While this distribution may seem uneven, it fairly reflects the urban nature of Canadian-Hungarian literature. The Toronto group is both the largest and, in terms of quality and orientation, the most hetero-

geneous. There are actually many more writers in Toronto than those interviewed, whereas in Montreal and Ottawa, practically speaking, all writers were interviewed. The size of the Toronto group seems to support the thesis that the size of a given community, whatever its intellectual level in general, may of itself trigger literary and artistic activity. Between 25% and 35% of all Canadians of Hungarian background live in the Toronto area. Compared with Toronto, the Montreal group is small but significant. Those in Ottawa are more peripheral. Outside of these cities, there is a small group of writers in Winnipeg and Vancouver.

An English version of the questionnaire is included in the appendix. In the following I shall attempt only an interpretive summary of the responses.

1. "About the writer"

The flood-tide of "displaced persons" after World War II did not carry any literary-minded Hungarians to this country. Canadian-Hungarian literature has been cultivated only by immigrants arriving since the 1950s. Although most writers came after the uprising of 1956, it is significant that even after the ebb of the 1960s quite a few young and talented poets arrived in Canada. In other words, we find an unevenly flowing, yet uninterrupted, immigration of young Hungarians with not insignificant literary qualifications.

Although almost all those interviewed have close relatives living in Hungary and all have distant relatives or friends there, the slight majority have not returned for a visit since leaving. Most writers have family (wife-/husband and children) in Canada who appreciate the literary activity of the interviewee - a circumstance that reflects the traditionally high social status of literature in East-Central Europe.

Satisfaction with work and the cultural milieu varies. The majority of writers come from the ranks of intellectuals, that is, have employment which requires a higher academic degree: college teaching, librarianship, engineering, psychology. Almost all were satisfied with their work and would not want to work in another position. However, most would like to be able to devote their full time to writing. Whereas in professional terms they appear to be well adjusted and satisfied people, their opinions were divided in almost

equal proportion about the impact of the cultural milieu. Nearly half of these writers believe that not all kinds of environment are equally inspiring for creative activity, in most cases, at the expense of Canada as compared with Europe, although exclusively in terms of the cultural tradition. There was no overwhelming difference between the numbers of those who write regularly or only irregularly [6:9], but the response to the question about reading habits revealed the group as well read and culturally interested. All read Hungarian-language newspapers and periodicals, and only two admit to doing this irregularly. Fewer read the North American Hungarian ethnic press, which is probably a subtle criticism of its standards. There is no North American Hungarian literary periodical that can be favourably compared with those published in Europe.

2. "Aesthetic and formal considerations"

Responses to the first question on the favoured genre and quality of Canadian-Hungarian literature produced predictable results: poetry is the predominant genre. As regards the reasons for this, some attributed it to nothing more than chance, to the coincidental presence of several lyric talents among Canadian-Hungarians, while two respondents pointed out that also in Hungary poetry has always dominated the other genres - further evidence of how the literary tradition of the old country is preserved. Some find the explanation for the absence of Canadian-Hungarian novels in the lack of time for writing, others in the difficulties of publishing, still others in lack of talent and experience. Numerous respondents argued that one cannot write a novel outside the sphere of one's native tongue.

The response to the remaining questions in this group suggest that Hungarian writers think highly of their personal originality; only a few associate themselves with an Hungarian or international literary movement. All of those interviewed attach paramount importance to the form and language of their works, and most are quite self-critical; they re-write their works several times until they are satisfied. All read their earlier writings with critical eyes. Almost all writers doubt that the foreign language environment influences their Hungarian, and even those few that do admit it, regard this

as a positive enrichment of their native tongue.

3. "Thematic considerations"

Since the interviewed writers are immigrants, one could assume that settling down in a new country would have been an experience triggering artistic inspiration. Actually, only slightly over half of them admit that immigration was an experience of such nature and function. Generally speaking, social phenomena influenced these writers and poets to a lesser extent than did historical events (especially the war and the uprising of 1956).

A large proportion of those interviewed believed that mythology and folklore influenced their works, although half of this group emphasised that it happened only to a moderate extent. In any case, the attachment to a primarily Hungarian and secondarily European heritage made it evident that Canadian-Hungarian literature is rooted firmly in the Old rather than the New World. At the same time, answers to the following question seemed to show that rootedness overseas may be an unconscious attitude. In response to a quotation to the effect that Canadian-Hungarian emigrant literature is a "literature of nostalgia," those interviewed argued that "nostalgia," defined as childhood and birthplace experience, characterised all literature, not only emigrant literature. They did not feel that their writings were "nostalgic." Several of them pointed also to the function of such a statement within the perspective of recent attempts by Hungarian cultural and political institutions to establish contact with Hungarian-born emigrants, especially intellectuals and creative artists, around the world.

The answers to this group of questions are particularly indicative of the inconsistencies, hesitations, and frustrations of Canadian-Hungarian authors, whenever they face the task of defining their relation to their language, culture, and community. They agree, for example, in response to question five, that the values and experiences of Hungarian emigration have yet to be crystallised in any major work. This seems on the one hand to agree with statements concerning the influence of myth and folk-tales, but on the other hand to conflict with the denial, in response to question four (nostalgia) of a continued loyalty to a cultural past. It may be that both the questions and

the answers are subject to varied interpretation, but it seems equally possible that the difficulties in interpretation arise from inner contradictions. For the majority, it seems that human experiences of the past are still existing realities of shape and substance. The link with the past is unbroken.

In response to the question on the function of literature, the moral function was given as primary, the communicative as secondary, and the entertainment function as only tertiary. Although no comparisons were made with views in Hungary or of Anglophone or Francophone literature, it is to be assumed that the order of priority reflects a traditional Hungarian view of the purpose of literature, one which appears to run counter to the priorities of the modern Western (also Canadian) literary world.

4. "Publishing conditions"

Eight writers have financed their past publications from their own pockets; three with a full or substantial subsidy from their publishers; two with private support, one by grants; one by subscriptions; and one from the income from previous publications. All but one said that lack of funds prevented them from publishing work they considered worthy of publication. The majority thought that either their creative activity or the publication of their writings should be facilitated by the Canadian government. Two writers had reservations, one arguing that the government should rather intensify the teaching of literary and artistic appreciation in public education, the other that the subsidising of translations from Hungarian into English was a more important task. Those who would like to see more state support appeared as true individualists, when asked about the desired form of support. The majority considered grants and subsidies to individual writers as the ideal solution. Fewer supported subsidising publishers, and only two (also personally interested) writers urged support for organisations. The wide-spread lack of confidence in ethnic cultural institutions has substantial reasons which are touched on below.

Slightly less than half of those interviewed have published also in Hungary since coming to Canada. With the exception of one ardent opponent of the present Hungarian political system, all would accept offers of publication

in Hungary, although several found it necessary to add that they would not tolerate any form of censorship.

More than half of those interviewed try to do some creative writing in English (none in French); quite a few had, however, never made any attempt to find a translator for their works in Hungarian, although some intended to do this in the future. The proportion of those who have worked for or appeared in the media to those who have not is two to one. Aside from this encouraging circumstance (primarily the result of the existence of ethnic radio and TV programmes), Canadian-Hungarian authors are not enthusiastic about the degree of concern which the multicultural Canadian state has shown towards their literary activity.

5. "Social situation and self-image"

In spite of much gossip and some envy, there is a high degree of solidarity and personal appreciation among Canadian-Hungarian writers. They have an accepted hierarchy. Asked which three writer colleagues they appreciated most, those interviewed listed Tüz, Kemenes Géfin, Fáy, Vitéz, and Faludy (in this order of frequency); only one other writer was mentioned by one person. The cohesion of the group is evidenced by the responses to the question about their relations with others: all those interviewed maintain connections with other individual writers; about 40% have connection with literary groups; the percentage is less with periodicals and newspapers. In percentage the majority (though less than half the group) claimed to write primarily for themselves; 30% for all Hungarians and for mankind, respectively; only one writer for Hungarian emigrants around the world; none for the Canadian-Hungarian immigrants exclusively. Those who had universal goals and reported writing for the whole of mankind did not show much scruple about the language problem, regarding language as something "accidental," as merely a vehicle for universal thoughts. They simply ignored the dilemma of the accessibility of such languages as Hungarian.

A great majority considered literary criticism as "very important" and regretted its absence in Canadian-Hungarian literary life. About the same proportion reported soliciting and accepting criticism and advice from other

writers. Friends and relatives are the second source of feedback; the opinion of the Hungarian ethnic community at large appears to be negligible for most writers. This corroborates the low level of value attached to the community in response both to the second question, regarding the anticipated audience and the fifth question on the makeup of the Hungarian immigrant community. The authors manifest a high degree of independence from community politics and expectations; all agreed but two that the Canadian-Hungarian ethnic group was ideologically divided, but only one thought that this might have influenced his literary activity.

Success was in general of some significance for the majority, but more of them defined success in terms of satisfaction or social prestige than of material advantage. The group seemed to doubt that they could attain any prestige as writers in Canada. Although a slight majority thought that by their literary activity they made a contribution to Canadian literature, their feelings were divided about the cultural receptiveness of this country. Those who thought that Canada was culturally indifferent, usually had Hungary or Europe in mind as a contrast.

"The ideal type"

This sociological term denotes a statistical construct, a human type or situation moulded from the averages of certain data. Consequently no one is willing to recognise himself or herself in such a ideal type. Nevertheless, such types do exist in their unloved, lonely, shapeless way.

The ideal type of the Canadian-Hungarian writer is a fifty-year old male born in Hungary. He holds a diploma from an institution of higher learning; has an Hungarian-born wife and one child; uses the Hungarian language daily in his family; and works in the kind of job which can be very generally defined as "intellectual." He is an urban dweller whose lodging conditions are not too cheerful: he rents or owns a two-bedroom apartment or rents a house or part of a house.

Statistics present a well adjusted immigrant citizen as the "ideal type" of the Canadian-Hungarian writer. What the statistics do not show is that the Canadian-Hungarian writer feels alienated and lonely as a writer of the Hunga-

rian language. Writing is essential for him, but precisely in this respect he is ill adjusted. Yet he cannot return to the linguistic and cultural milieu of the Hungarian homeland, at least not as relations between Hungary and the emigrant writers are now. He finds himself alone between two cultural iron curtains, the one cutting off communication with ten million Hungarians, the other closing off access to Anglo-Francophonic Canada.

This is not the place to psychoanalyse the alienated Canadian-Hungarian writer. He finds one kind of outlet or another for his frustration. Fáy blames the condition on the cultural indifference of his fellow immigrants; Kemenes Géfin and Vitéz blame the conservative taste of fifteen million Hungarians; and Faludy blames everything on the decay of world culture. The younger immigrants are usually somewhat more optimistic; they still hope that some years of adjustment and more experience in the English language will help.

One may perhaps justifiably retreat from this particular problem by asking: When and where have poets and writers ever felt that they were properly understood? Or one may try to design at least partial solutions for this particular situation. A general assessment of the position of Canadian--Hungarian literature, with some predictions and suggestions for the future, will follow in the final chapter.

CHAPTER THREE

Conclusions and Recommendations

Canadian-Hungarian literature is, as we have seen, still in the making, and it constitutes a dynamic model of historical evolution. Defined as a literature in the Hungarian language, it is also a first-generation phenomenon. Consequently the umbilical cord connecting this literature with the nurturing language and culture has not yet been severed. Canadian-Hungarian literature is conservative in the original sense of that word. In the process of coping with the phenomena and values of a new culture, ethnic Hungarian literature is only just beginning to overcome its own twenty-five year-old fixations. But the present structure of Canadian-Hungarian literature still manifests an homology with the conventional stratification of Hungarian literary life. Just as in Hungary, there are the basic antinomies: rural and urban, proto--Hungarian and Westernising, traditional and modernist, elitist and entertainment-oriented or populist trends, or static and dynamic poetic attitudes. The micro-model of Canadian-Hungarian literature still corresponds to the macro--model of Hungarian literature.

Such conservatism has its causes, but their analysis hardly belongs here. Obsession with the horrors of World War II, Stalinist terror, and the brutal defeat of the 1956 uprising probably developed a fairly uniform political anti-communism and certain anti-Russian attitudes. The recognition that the world has changed much since the 1950s has just begun to enter the consciousness of Canadian-Hungarian writers in our own decade. Another cause of the conservative attitude is the situation of the unique Hungarian language, the greatest European minority language in a vast sea of over six hundred million Indo-European speakers. "A nation lives in its language," "our language is our mighty fort" are slogans well known to all Hungarians, who also keep in mind Herder's prediction from almost two hundred years ago that the gradual disappearance of the Hungarian language (a tendency at that time which was later reversed) would also result in the dissolution of the Hungarian nation. Consequently, turning to English as a means of expression meant to many immigrants that one would be written off as an <u>Hungarian</u> writer. Hence the indifference

to Canadian literature among Hungarian authors; hence the greater-than-average isolation of Canadian-Hungarian literature in the multicultural context of this nation.

One aspect of the "language problem" is of especial significance, the question of translation. There are not enough English and French translations of Canadian literature written in Hungarian, and the quality of those that do exist is uneven. The Sound of Time is, to be sure, a respectable anthology, and some translations of Faludy's poems in East and West are reasonable, no matter how dissatisfied the poet has been with the quality of this volume. Making Canadian-Hungarian writers and poets aware of the importance of translating their own works is one possible way of improving the situation. Another would be to make Jaczina, Payerle, Porkolab, and other bilingual, partly second-generation Canadian-Hungarian writers and translators interested in producing high quality translations from the Hungarian.

Canadian-Hungarian authors do not have any reputable organisations. The Canadian Hungarian Authors' Association has been unable to attract as members the internationally best known poets. Of the five best only Tüz has joined this group. Under its present leadership the Association has no future; only if some ambitious younger writers were to take an interest in it might the Association become a successful framework for a truly representative assembly of Canadian-Hungarian literature. For that to come about, however, its constitution would have to be revised in order to eliminate at least those political clauses that are incompatible both with Canadian democracy and with the spirit of international literary cooperation.

At the informal level, too, the present structure of literary circles and their influence gives some cause for concern. Among Canadian-Hungarian poets, George Faludy is clearly the most translated and the best known through the media, since there is a predominantly Toronto-based group of media people who celebrate him and give him ample publicity. One could wish that these people, who have access to the CBC and to various publishers, would do as much for other first-rate Canadian-Hungarian poets as well, for the Faludy-cult is definitely one-sided and does justice least of all to this fair-minded poet (who, one must add, is on the best of terms with all other outstanding Canadian-Hungarian poets). A more balanced representation of Canadian-Hunga-

rian literature is needed in English publications intended for the general readership. Compare, for example, the selection of Canadian-Hungarian poets in recent anthologies:

Made in Canada	has poems by Faludy, Jonas, Zend
The Poets of Canada	has poems by Faludy, Jonas, Zend
Volvox	has poems by Faludy, Zend.

This is a quite unbalanced picture of Canadian-Hungarian literature. The issue is not to establish quotas, of course, for all three of these poets deserve attention. If, however, a state like Canada imposes on free cultural marketing a degree of cultural planning, by providing multicultural policy guidelines and so forth, then more than a static number of individuals from a given ethnic group should have access to the means of recognition.

In writing of recognition and the possible ways of emancipating and encouraging Canadian-Hungarian literature, two circumstances must be emphasised: the quality and the loneliness of this ethnic literature. József Bakucz, an American-Hungarian poet, recently formulated an interesting hypothesis, according to which a shift of the "centre of gravity" has taken place in modern Hungarian literature, so that the emigrants produce more advanced and daring writings than the writers in the homeland. This is basically a conceited, ethnocentric statement; yet it is also my conviction that a significant contingent of poets and writers of the Hungarian language is now active here in Canada. This "pool" may or may not dry up. Canadian-Hungarian literature being a first-generation phenomenon, almost all writers that I talked to expressed pessimism about the perpetuation of Hungarian literature in this country. It is to be asssumed, however, that, as long as there is immigration from Hungary, Canadian-Hungarian literature will not disappear. The present immigration laws favour highly educated people, those who, in Hungary at least, have received a wide enough humanistic education to attach a high value to artistic self-expression and to attempt to pursue this. Numerous good poets arrived here during the 1970s, though not all will necessarily stay.

No matter where they go, and no matter what Canada decides to do about her ethnic Hungarian writers, there is, it would seem for now, virtually no return to the Old Country for these immigrants. Unlike Western Europeans and Poles, who can publish in their native country, Canadian-Hungarian writers are

ignored in Hungary; except for a small group of insiders, they are also unknown. Their volumes are very occasionally reviewed in larger periodicals, yet their works are not available for sale anywhere in Hungary (unlike the works of Hungarian writers from the successor states); in fact, in the national library they are handled as "closed-shelf materials," that is, unavailable without special permission. In the past year or two, some periodicals have published samples of emigrant Hungarian poets (Kemenes Géfin, Tüz, and Vitéz from Canada), and public acclaim was widespread. Yet there is no indication that similar gestures will follow on a regular basis. An anthology of emigrant Hungarian literature was also recently published; it remains to be seen whether others will ever follow. In order, then, to attract them without giving up the claim of the supremacy of "socialist" Hungarian literature, the "establishment" overseas celebrates Canadian-Hungarian writers without publishing their works. There is little these writers can do. Only if Canada acts first and recognises her writers and poets of Hungarian extraction on their own merits, as precious parts of the multicultural mosaic, would Hungary feel challenged to change her attitude and make efforts to cooperate, or rather compete. Such developments have taken place already on numerous occasions.

There are many ways, of course, in which the Canadian government could assist the cause of Canadian-Hungarian literature, and in conclusion I would like to suggest a few possibilities, none of which would involve any substantial expenditure. In the first place, it is evident that many Canadian-Hungarian authors are quite unaware of the various opportunities provided by the government for the support of ethnic literatures. A much wider and more intensive distribution of information about these programmes is needed. Greater efforts should also be made to ensure that Canadian-Hungarian literature is more adequately reported by the media and Canadian-Hungarian authors included in invitations to meetings, conferences, and symposia on matters related to ethnic literatures.

As regards specific projects in Canadian-Hungarian literature, it is clear that better contacts are needed between writers, translators, and publishers. Small conferences could be organised that would bring representatives of these groups together with a view to promoting contacts and encouraging publications. The following are some specific desiderata. First, a bilingual

anthology of carefully selected authors. Such a volume has been discussed and, if properly representative, could be used in multicultural education and abroad (e.g., in Hungary). Secondly, there is a need to improve library holdings of Hungarian literature across the country. A selection of representative works of high quality should be compiled and subsidised copies made available to libraries. This would provide each library with a basic collection and at the same time provide a guide to quality. Thirdly, a cassette collection, containing recordings of Canadian-Hungarian poets reading their own poems could be put together. Technically this project, which has also been discussed in the past, would present no problems and the cost would be low, although the government might well be asked to subsidise production.

Although these practical steps and other similar undertakings would or could lead to favourable developements in the near future, it is also clear that a gradual, long-term evolutionary process is needed. There is a need primarily to overcome the feeling of alienation and mistrust among Canadian--Hungarian writers. Their attitude needs to be modified and softened. If they can be persuaded to "open up," to turn in part at least to the use of the English language and the media, as well as to each other, to their own ethnic community, and to the country at large, it will be well worth the effort. The quality and the promise are there.

APPENDICES

1. QUESTIONNAIRE TO WRITERS (ENGLISH TRANSLATION)

I About the Writer

1. When did you
   a) leave Hungary?
   b) arrive in Canada
2. Do you have
   a) blood relatives
   b) relatives
   c) close friends in Hungary?
3. Have you visited Hungary since you left? How many times?
4. Do you have a family here in Canada?
   a) If yes, do they appreciate your literary activity?
5. a) What do you live on?
   b) Are you satisfied with your work?
   Would you prefer c) working in another field? what kind?
   d) devoting all your time to writing?
6. Do you find all natural and cultural environments equally inspiring?
   (Hungary - Canada - other countries)
7. Are you writing regularly (e.g., a certain number of pages/poems per week)?
8. Do you read any Hungarian newspapers and/or periodicals regularly?
   If yes, are they published in a) North America?
   b) Hungary?
   c) elsewhere?

II Aesthetic and Formal Considerations

1. In what genre(s) do you mostly write?
2. Do you agree with the statement that Canadian-Hungarian poetry is of especially high standard? Would you elaborate?
3. Do you agree with the statement that in Canadian-Hungarian prose, the novel is second to the short story? Would you elaborate?
4. Do you agree with the statement that no Canadian-Hungarian drama exists? Would you elaborate?
5. Do you identify your own artistic aims with those of any Hungarian,

Canadian, or other literary movement or group?

6. a) How important is the perfection of form and language to you?
   b) Do you re-write your work several times?
   c) Do you read your earlier writings critically?
7. What is your relation to the Hungarian language? Does the foreign language medium in which you live influence you?

III Thematic Considerations

1. Did you ever write, even if symbolically, about cultural confrontations? If yes, in what context?
   a) emigration aa) specifically Canadian
   b) other (e.g., war, travelling)
2. In your judgment, what major historical and social phenomena and events influenced your choice of literary topics, even if symbolically or indirectly?
   a) historical events: World War, 1956, events not related to Hungary (e.g., Vietnam), others ...
   b) social phenomena: poverty, terror, welfare state, others ...
3. In your judgment, did mythological, tale or folk-tale elements or themes influence your works? If yes, to what extent?
4. The Hungarian writer Géza Páskándi called Hungarian emigrant literature a "literature of nostalgia." By this, he meant the role which childhood and old country experiences play in this literature. Do you agree with this statement?
5. Do you agree with the statement that there is no wide-scope Canadian-Hungarian literary oeuvre in which the peculiar experiences and values of the Hungarian emigration would be crystallised?
6. a) How important is the directness of the elaborated experience in your works?
   b) Could you name, in certain typical cases, the person or situation about whom or which you wrote your work (including symbolic poems)?
7. How would you rank the following functions of literature?
   a) moral (teaching, reform)
   b) communicative (information, description)

c) enjoyment (entertainment)

IV Publishing Conditions

1. How did you finance your independent publications in the past?
2. Do, or did ever, publishing expenses prevent you from publishing works which you considered worthy of publication?
3. Would you find it natural or desirable that the Canadian state should support -
   a) the publishing of your writings in Hungarian?
   b) your literary activity (by paid creative vacation, grants, etc.)?
4. What kind of state support would you like to see? Grants for -
   a) individuals?
   b) publishers and periodicals?
   c) organisations?
5. a) Have you ever had anything published in Hungary as a Canadian-Hungarian writer?
   b) If not yet, would you accept offer(s) for publication in Hungary?
6. a) Do you write in English or French; or -
   b) do you look for English or French translators and publishers for your works?
7. Have you ever worked for the radio, TV, film, or other mass media?

V The Social Situation and Self-Image of the Canadian-Hungarian Writer

1. Are you in touch with other Canadian- (or US) Hungarian
   a) writers?
   b) groups?
   c) publishing forums (periodicals, etc.)?
2. For whom do you write?
   a) yourself
   b) Canadian-Hungarians
   c) emigrant Hungarians
   d) all Hungarians
   e) mankind (if yes, why in Hungarian?)
3. a) How important are professional and non-professional criticism for you?

Do you solicit/receive/accept opinions from -

i) other writers?

ii) friends and relatives?

iii) Hungarian ethnic community?

b) Does any Canadian-Hungarian literary criticism exist at all? Would you support your statement?

4. How important is success for you?

If it is important, by what definition:

a) satisfaction with your own work?

b) social prestige?

c) material advantages?

d) other ...

5. a) Do you agree with the statement that the North American Hungarian emigration is ideologically heterogeneous?

b) If yes, does this circumstance influence your literary work?

6. Do you regard Canadian society as being culturally receptive? What is the basis of your comparison?

7. As a writer of a small language in a huge, homogeneous linguistic environment, do you feel that you are able to contribute to Canadian literature in any respect?

2. LIST OF AUTHORS INTERVIEWED

Toronto: Benedek Bebek, Iván Halász de Béky, György Faludy, Ferenc Fáy, József Juhász, Eva Sárvári, József Seres, Tamás Tüz, Magda Zalán

Montreal: László Kemenes Géfin, János Szanyi, György Vitéz

Ottawa: János Miska (at the time of interview employed in Lethbridge, Alberta), Ernö Németh, Frigyes Schwilgin.

3. BRIEF NOTES ON CANADIAN-HUNGARIAN AUTHORS AFTER WORLD WAR II

This list is fairly comprehensive, but uncritical; The dates in brackets are the dates of arrival in Canada.

Abbreviations:

A1 - Antológia 1, 1969 - see appendix 4.
A2 - as above, 1970
A3 - as above, 1972
EÖ = Eledő Örtű - see appendix 4
Kezfogas - see appendix 4
HN - Határok nélkül see appendix 4.
NMK - Nyugati Magyar Költők see appendix 4
p.p. = privately printed.
ST - The Sound of time - see appendix 4

Baráth, Anna. Born Budapest, 1944 (1968) - poems published in HN.

Bebek, Benedek (= Bebők, János). Born Budapest, 1948 (1974).
Works: 32 ASA (Toronto: p.p., 1980), poems. Poems in HN, NMK, and Tanú.

Béky-Halász (Halász de Béky), Iván. Born Budapest, 1919 (1957).
Works (poetry): Arccal a falnak; válogatott versek (1935-1956) [Facing the wall; selected poems]; Rab és börtönör [Prisoner and guard] (Oakville: Sovereign Press, 1975); 20 Poems (Toronto: p.p., 1978); Tomiban már virágoznak a fák: válogatott versek 1975-1978 [In Tomi the trees are already in bloom]. (Toronto: p.p., 1979); Áldott kikötők [Blessed harbours] (Toronto: Amerikai Magyar Irók, 1979; Indián nyár [Indian summer] (Toronto: Amerikai Magyar Irók, 1981; Korai der [Early frost] (Toronto: Amerikai Magyar Irók, 1981).

Béla Deák (= Irsa, Béla). Born 1911 (1949).

Works: Hulló vércseppek: az utolsó tatárjárás balladái [Drops of blood: ballads of the last Tartar incursion] (Calgary, p.p., 1952), poems; Tán igaz sem volt [Perhaps that was not even true] (Toronto: Apollo Press, n.d.), short stories; Csízio [Calendar] (Calgary: Corvin, 1982).

Berecz, Tibor. No data available. Works: Erös János: költöi elbeszélés [Poetic stories] (Toronto: p.p., 1966); Társtalan utakon [On companionless roads] (Toronto: p.p., 1966).

(Beregi) Boldisár, László. Born Ungvár 1908 (1962), died London, ON 1977.

Works: Csurranó színes pohár [Clinking coloured glass] (Toronto: Weller, 1971), poems; Hószobor a téren [Snow sculpture on the square] (London, ON: Kanadai Magyar Írók, 1974), short stories; Karikó furcsa esete [The strange case of Kariko] (London, ON: Kanadai Magyar Írók, 1976), short stories; A kor számadása: válagatott versek [The summing-up of the age; selected poems] (London, ON: Kanadai Magyar Írók, 1977); 3 x 7 (-) + (Montreal); poems in A2; diverse publications in Krónika.

Bogyay, Gyula. Born Szepesvéghely, 1917 (?). Short prose piece in ST.

Cserny, József. Born Mezötelegd, 1934 (1968). Short story in HN.

Deák, István. Born Barcs, 1938 (1968). Works: Ismert ismeretlen [Known unknown] (Toronto: p.p., 1975), poems.

Domokos, Sándor (Alexander). Born Szabadka, 1921 (1956).

Two novels serialised in Kanadai Magyar Újság; short stories in A1, A2, HN (some in English translation in the Winnipeg Tribune); poems in A1, A3, ÉÖ, ST; unpublished essays.

Dósa (Dózsa), Csaba. No data. One short story and three poems in Krónika

September 1976; unpublished poems.

Erdélyi, Gyula. Born Budapest, 1913 (1971). Short stories in HN.

Faludy, György. Born Budapest, 1910 (1967).
Works since arriving in Canada:
Levelek az utókorhoz [Letters to posterity] (Toronto: Y & G Stúdió, 1975); East and West; selected poems (Toronto: Hounslow, 1978); Összegyüjtött versei [Collected poems] (New York: Püski, 1980; Ballad for Isabelle, tr. Robin Skelton (White Rock, BC: White Rhino Press, 198?); Learn this poem of mine by heart; sixty poems and one speech, ed. J.R. Colombo (Toronto: Hounslow, 1983; Twelve sonnets, tr. Robin Skelton (Victoria, BC: Pharos, 1983); Selected poems 1933-80, ed. & tr. Robin Skelton et al. (Toronto: McClelland & Stewart, 1985); My Happy Days in Hell [tr. Kathleen Szász] (Toronto: Totem, 1985); publications in numerous anthologies and periodicals, such as: Irodalmi Újság, Tanú, Új Látóhatár, Made in Canada, The Tamarack Review, Volvox.

Fáy, Ferenc. Born Pécel, 1921 (1951), died Toronto, 1981.
Works: Jeremiás siralmai [The lamentation of Jeremiah] (Toronto: Magyar Helikon Társaság, 1956); Az irást egyszer megtalálják [One day the script will be found] (Toronto: Magyar Kultura, 1959); Törlesztő ének [Penitent song] (Toronto: Magyar Figyelő, 1963); Magamsirató [Self-lamentation] (Toronto: Magyar Helikon Társaság, 1967); Áradás [Tide] (Toronto, 1972); Kövület [Fossil] (Toronto: Weller, 1977), poems. Poems in A1, A3, Irodalmi Újság, Katolikus Szemle, Krónika, NMK, Vigilia.

Gurdonyi, Zsuzsa. Born Budapest, 1955 (1964). One poem in Krónika (February 1979).

Hajós, Tamás. Born Budapest, 1953 (1977). Poems in Tanú.

Halász de Béky see Béky-Halász, Iván.

Irsa, Béla see Béla Deák.

Juhász, József. Born 1920 (1956).
Works: Idegen partok között [Along strange riverbanks] (Toronto: p.p., 1971), short stories; Ablaknyitás On Opening a Window (Toronto Kanadai Magyar Írók, 1974), short stories, about 50% in bilingual form. Short stories and poems in EO, Kézfogás and HN; prose, poems, reviews, and essays in Krónika.

Kasza-Márton, Lajos. Born Salgótarján, 1939 (?). Poems in A2, A3, ST.

Kemenes Géfin, László. Born Szombathely, 1937 (1957).
Works: Jégvirág [Frost-works] (Paris: Magyar Műhely, 1966); Zenit (Munich: Aurora, 1969); Pogány diaszpóra [Pagan diaspora] (Montreal: Amerikai Magyar Írók, 1975); Fehérlófia [Son of the white mare] (Montreal: Amerikai Magyar Írók, 1979); Halálos szójátek [Deadly pun] (essay on Tüz, published separately and also in Tüz, Hova tüntek a szitakötők [Where are the dragonflies?]); poems and prose in Arkánum I, Irodalmi Újság, Kortárs, Krónika, Magyar Műhely, NMK, Tanú, Új Égtájak, Canadian Fiction Magazine, ST; translation of a volume of Ezra Pound's Cantos into Hungarian.

Kenesei, László. Born 1911 (1951). One novel, Járhatatlan utakon (Olga Papova) [On roads to nowhere] Toronto, Kanadai Magyarság, 1957).

Kenéz, Zsuzsa. No data. One novel, Irsai kartársnő. [Ms. Irsai] (Toronto: Pátria, 1970).

Kiss, Ödön. Born Maglód, 1921, died Kingston, ON, 1972 (post 1956).
Works: Emlékezzetek Magyarországra [Remember Hungary] (under pseudonym

Aladár Visegrádi) (Toronto: Weller, 1966); Átutazóban a városomon [Passing through my town] (Toronto: Weller, 1970); A sziget nincs többé [The island no longer exists] (Toronto: Sovereign Press, 1972); Bimbóban, rügyben visszatérek [I shall return with spring], ed. posthumously Lajos Simon (Toronto: n.p., 1975) - all volumes of poetry; poems also in A1, A2, A3, and posthumously in Krónika

Kiss, Viktor. Born Hatvan, 1938 (1977). Poems and short stories in HN.

Kristóf, Sándor. Born Mezőtúr, 1919 (1957). Poems in A1, A2, A3, ÉO, Kézfogás, ST.

Kulcsár, Lajos. Born Győr, 1914 (post 1956). Short stories in A1, A2, ÉO, Kézfogás.

Lee, Mayora (pseudonym). No data (post 1956). Poems in A3.

Makkó, Lajos see Tüz, Tamás

Mányoky-Németh, Károly. No data (post 1956).
Works: 1956 október 23 (Toronto: p.p., 1972), poems; Bujdosó [Hiding] (Toronto: p.p., 1973), novel - English edition under the title The Hunted (New York, 1979); Örvénylő sodrásban [Swept away in a maelstrom] (Toronto: Sovereign Press, 1973), poems.

Mikó (LeDrew), Veronika. Born Győr, 1949 (1957). Short stories in A2, A3, ST.

Miska, János. Born Nyirbéltek, 1932 (1957).
Works: Egy bögre tej: elbeszélések [A mug of milk: short stories] (Munich: Mikes Kelemen, 1969), short stories; A magunk portáján: válogatott irások 1963-1973 [In our household: selected writings] (Lethbridge: Kanadai Magyar Írók Köre, 1974), essays; short stories

in A1, A2, ST; short stories, essays, book reviews in Krónika.

Muzsi, Jenő. No data. Poems: Öt könnycsepp [Five tears] (Toronto: Weller, 1966).

Nagy, István. Born Nagykároly, 1890.
Works: A fenségtől a hallja kendig: hazai emlékek [From prince to pauper; reminiscences of home] (Winnipeg: Új Élet, 1965), short stories; short stories also in A1, A2, A3, ST, etc.

Naphegyi, Imre. Born Kolozsvár, 1912 (1951). Short prose in A1, A2, A3, HN.

Németh, Ernő. Born Kecskemét, 1903 (1957).
Works: Októberi árnyak [October shadows] (Toronto: Pátria, 1966), poems; poems also in A1, A2, A3, ÉO, ST, Kanadai Magyar Élet, Katolikus Magyarok Vasárnapja, Kézfogás, Krónika.

Németh, György see Vitéz, György

Pallay, István. Born Budapest, 1930 (1957).
Anecdotes: Csak felnőtteknek [For adults only] (Toronto: p.p., 1975); Abszolut sikamlós [Completely risqué] (Toronto: Neptune, 1979).

Rába, Margit. No data. One novel: A rettenet évei [The years of terror] (Winnipeg: Kanadai Magyar Újság, 1956).

Sárvári, Éva. Born 1931 (1966).
Works: Kigyúlt a fény [The light went on] (Toronto: Kanadai Magyar Írók, 1972), novel; Messze Délen [Far down south] (Munich: Vagyunk, 1976), novel; serialised novel in Kanadai Magyar Élet; short stories in Kanadai Magyar Élet, Képes Magyar Világhiradó, Krónika, Új Élet, Vagyunk.

Schwilgin, Frigyes (Fred A.). Born Dunaharaszti, 1926, died Ottawa, 1984

(1957).

Works: Tiéd csupán [Only for you] (Ottawa, p.p., 1973), poems; Töredékek [Fragments] (Ottawa: p.p., 1975), poems; Versek, 1962-1971 [Poems 1962-1971]; poems also in A1, A2, A3, ST.

Seres, József. Born Szerencs, 1942 (1972).

Works: Évszakok nélkül [Without seasons] (Toronto: p.p., 1978), poems; poems in EÖ, Kézfogás, HN; poems, essays, reviews in Krónika.

Simon, Lajos. Born Balatonszentgyörgy, 1925 (post 1956).

Works: Mindig árnyékban [Always in the shadow] (Calgary: p.p., 1968), short stories; Fáklyafény [Torchlight] (Toronto: p.p., 1975), novel; poems and prose in A1, A2, A3, EÖ, Kézfogás, ST.

Szilvássy, László. Born Budapest, 1910, died Toronto, 1964 (1951).

Works: Mesél a brianszki erdö [Tales from the Briansk Forest] (Toronto: Pátria, 1958), novel; Minden csak illúzió [Everything is but illusion] (Toronto: Képes Világhiradó, 1966); short stories, posthumous volume; poems and prose in A1, A2, A3, EÖ.

Tapolczay, Lukács (pseudonym). Born Miskolc, 1923 (post 1956).

Poems: Lombhullás elött [Before the autumn] (Toronto: p.p., 1973); also poems in Krónika.

Toldy, Ferenc. No data. Novel: Az öreg csatár [The old fighter] (Toronto: Pátria, 1971).

Tüz, Tamás (pseudonym of Lajos Makkó). Born Györ, 1916 (1956).

Works (since arriving in Canada): Nyugtalan szárnyakon (Cologne: Amerikai Magyar Kiadó, 1959), poems - translated as On Restless Wings (San Diego, CA, 1966); Egy ország küszöbén [On the threshhold of the country] (Los Angeles: Amerikai Magyar Írók, 1966), poems; Elraboltam Európát [I have carried off Europe] (Los Angeles: Amerikai

Magyar Írók, 1967), poems; Tükörben játszik a kéz [Hand in the mirror] (Rome, 1970), poems; Válogatott versek [Selected poems] (Toronto: Amerikai Magyar Írók, 1972); Harmincnapos nászút [Thirty-day honeymoon] (Toronto: Amerikai Magyar Írók, 1973), novel; Angyal mondd ki csak félig [Angel, say only half of it] (Toronto: Amerikai Magyar Írók, 1974), poems and essays; Hova tűntek a szitakötők? [Where are the dragonflies?] (Toronto: Amerikai Magyar Írók, 1976), poems and autobiography; Jelen voltam [I was present] (Toronto: Amerikai Magyar Írók, 1977); Aranyrét utca [Golden Street] (Toronto: Amerikai Magyar Írók, 1978), poems; also poetry and poems in HN, Irodalmi Újság, Katolikus Szemle, Kortárs, Krónika, Magyar Műhely, NMK, Tanú, Új Európa, Új Látóhatár, Vigilia, ST.

Vajk, Péter Tamás. Born Budapest 1920 (post 1956).
Works: Ha elmegyek ... Válogatott versek [If I leave ... selected verse] (Toronto: Rákóczi Press, 1986); poems in EO, HN and Krónika

Visegrádi, Aladár see Kiss, Ödön

Vitéz, György (pseudonym of György Németh). Born Budapest 1933 (1957).
Works: Amerikai történet [American story] (Paris: Magyar Műhely, 1975), poems; Missa agnostica [Agnostic mass] Paris: Magyar Műhely, 1979), poems; Jel beszéd [Sign language] (Paris: Magyar Műhely, 1982). poems; poems and prose in A3, Arkánum I, NMK, ST, Irodalmi Újság, Kortárs, Krónika, Magyar Műhely, Tanú.

Zalán, Magda. Born Budapest 1936 (1975).
Works: In a big ugly house far from here (tr. R. Calnan and J.G. Somjen) (Victoria, BC: Porcépic, 1982), reminiscences; various prose pieces in Irodalmi Újság, Menora, Új Látóhatár.

4. LIST OF ANTHOLOGIES AND PERIODICALS CITED

Antológia 1: A kanadai magyar írók könyve. Ed. János Miska. Ottawa: Kanadai Magyar Írók Köre, 1969 volumes 2 and 3 with same imprint 1970, 1972 - cited as A1, A2, A3.

Arkánum, vol. I (Washington, DC 1980-).

Canadian Fiction Magazine. North Vancouver, 1971-.

Éledő Őrtű [Rekindling the watchman's fire]. = Anthology no. 7. Ed. József Juhász. Toronto: no publ., 1980 - cited as EŐ

Határok nélkül / Without Borders: Selections from the prizewinning and distinguished writings of the latest literary contest of the Canadian-Hungarian Authors' Association. Ed. Joseph J. Juhász. Toronto: 1979. (Some items in this collection were also printed in the monthly Krónika.) - cited as HN.

Irodalmi Újság [Literary News]. Budapest, 1950-56; Paris 1957-.

Kanadai Magyar Élet [Canadian Hungarian Life]. Toronto, 1957-.

Kanadai Magyar Újság [Canadian Hungarian Paper]. Winnipeg, 1924-38.

Kanadai Magyarság [Canadian Hungarians]. Toronto, 1951-.

Katolikus Magyarok Vasárnapja [Catholic Hungarian Sunday].

Katolikus Szemle (Magyar actio catholica) [Catholic Review ...]. Rome, 1949-.

Képes Világhiradó [Illustrated World Review]. Toronto, 1958-.

Kézfogás [Handshake]. = Anthology no. 5. Ed. József Juhász.

Toronto: Kanadai Magyar Írók Szövetsége, 1977.

Kortárs. Irodalmi es kritikai folyóirat [The Contemporary. A Literary and Critical Review]. Budapest, 1957-.

Krónika [Chronicle]. Toronto, 1975-.
New York, 1944-.

Made in Canada; New Poems of the Seventies. Ed. Douglas Lochhead and Raymond Souster. Ottawa: Oberon, 1976.

Magyar Műhely [Hungarian Workshop]. Paris, 1962-.

Menora-Egyenlőség [Menora-Equality]. Toronto, 1961-.

Miska, John. Ethnic and Native Canadian Literature 1850-1979. A bibliography of Primary and Secondary Materials. Lethbridge: Microform biblios, 1980.

Nyugati Magyar Költők Antológiaja 1980. Ed. Laszlo Kemenes-Géfin. Bern: Az Európai Protestáns Magyar Szabadegyetem, 1980

Ruzsa, Jenő. A kanadai magyarság története. Toronto: n.publ., 1940.

The Sound of Time: Anthology of Canadian-Hungarian Authors. Ed. John P. Miska. Lethbridge: Canadian-Hungarian Authors' Association / Oakville: Sovereign Press, 1974.

Szabadon [Living free]. = Anthology no. 8. Ed. József Juhász. No place: no publ., 1981

The Tamarack Review. Toronto, 1956-

Tanú [Witness] Toronto, 1978-79.

Új Égtájak [New Horizons]. Ed. György Gömöri and Viktor Juhász. Washington: Occidental Press, 1969.

Új Élet [New Life]. Toronto, 1982 (only one issue).

Új Európa [New Europe]. Munich, 1962-.

Új Látóhatár. Irodalmi és politikai folyóirat [New Horizons. Literary and Political Review]. Munich, 1958- (supersedes Látóhatár)

Vagyunk [We are]

Vigilia. Budapest, 1947-.

Volvox; Poetry from the Unofficial Languages of Canada in English Translation. Ed. J. Michael Yates. Port Clements, BC: Sono Nis, 1971.